



# Visual Arts

## Aims

Art is a fundamental feature of human existence and way of being. It is a prerequisite for learning and social development. Art is a universal language that conveys the complicated in an understandable way and gives us the tools to deal with it.

Art activities bring people into contact with more than matter, color and form. A creative activity engages the emotional life, puts the individual in contact with himself and provides the opportunity for experience and recognition of purely universal human principles.

Art's outer, material form, color and expression provide sensory experiences that can go beyond the physical plane. The experience of abstract content in the work of art provides experience on an ideal level. In art, the material converses with the spiritual.

There are two sides to art: Education in the arts, and education through art activities; teaching takes place through art activities from the first day of school. During the school course, individual art subjects are separated as separate subjects, in addition to the continued use of these activities interdisciplinary.

The students gain experience with a wide variety of materials through a diverse range of subjects. The characteristics of the material and the tools needed for the processing stimulate the students versatilely through the physically perceptible and through the emotional experiences they get. Students learn to think both practically and aesthetically; the result must be both beautiful and functional.

Art and art education must not just be an educational activity, but also a method of cognition, where observation, attention, mental presence and judgment are practiced. It must develop skills, stimulate creativity and wonder, but also push boundaries.

The specific benefit of working with the arts is manifold:

- Practice in precise observation and sensing.
- Increased ability to experience beauty and other qualities in nature and in cultural expressions.
- Expansion of the field of experience in the meeting with our own and other people's creations.

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- Stimulation of spontaneity, skill and security in creative processes.
- Strengthening the sense of reality and self-assessment in dealing with the tasks.
- Development of social skills, especially through collaboration in artistic projects.
- Experience with and practice of "flow", focused motivation which is to get into the mental state where you are one with what you work with, where the distinction between the self and the surroundings is blurred and you act intuitively and learn and perform on a different level. The research has shown that these experiences and skills have great value for all learning and understanding, across conventional subject boundaries.

Visual art education begins right from the start of school as integrated activities in the major subject education and is practiced, among other things, in the term booklets, and in parallel with this, Classes 1-2 have definite drawing and or painting lessons in the subject lessons. In the Class 9, there is further specialization and immersion, art history gets its own major subject teaching, and also in block teaching in the afternoon, where e.g. poster drawing.

## Objectives and Final Goals of the Subject

### Imaging (I)

The teaching gives the student the opportunity to:

- Experiment with and express yourself in images with an emphasis on thematization.
- Produce and communicate own projects with visual expression

### Image Analysis (IA)

The teaching gives the student the opportunity to:

- Assess the use of images within various cultural and professional areas.

### Image Communication (IC)

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The teaching gives the student the opportunity to:

- Express ideas and meanings visually.
- Give artistic experiences a precise linguistic expression

## Development of the Subject

Content and Focus	Objectives	Final Goals
<p><b>Class 1</b></p> <p>Painting: The polarity yellow/blue often forms the basis for the first painting exercise. By further combining two and two colours, you can experience tension-rich versus tension-poor contrasts. The primary colors are used in different constellations. The colors change, and the color scale gradually expands with the secondary colors. There are thorough exercises with painting techniques – humidity, amount of colour, brush strokes. Most of these exercises aim to lead the students into the experience of the color spectrum and the dynamics of colours.</p> <p>Form drawing: The work with line drawing already begins on the first day of school with the straight and the curved line, and thereby a prime motif has been</p>	<p>Imaging (I), Image Analysis (IA) and Image Communication (IC)</p>	<p>The teaching of imaging (I) gives the student the opportunity to:</p> <ul style="list-style-type: none"> <li>• express themselves in one-dimensional and spacious images</li> <li>• explore the possibilities and limitations of straight and curved lines and be able to draw complex shapes in the air, on the blackboard and on paper</li> <li>• compose and draw straight and curved lines in symmetrical shapes in both vertical, horizontal and inclined axes</li> <li>• repeat complex, symmetrical shapes so that borders appear</li> <li>• draw and paint based on ideas and experiences</li> <li>• have knowledge of the expressive possibilities of drawing tools</li> </ul>

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<p>touched upon before all drawing. When the straight and the curved are combined, in principle any shape can be recreated graphically. The exercises are conducted from simple basic shapes to the first symmetrical shapes and geometric figures</p> <p>Drawing: Through the introduction of the letters and based on the narrative material, the teacher has many opportunities to introduce the students to the use of the color surface, with the aim of pictorial representation.</p> <p><b>Class 2</b></p> <p>Paint: Based on small, characterized stories, you make studies where the colors act, change places, show consideration, are in equilibrium, etc. The "color stories" must not be arbitrary inventions, but spring from a good insight into the character and essence of the colors. Targeted exercises are organized based on Goethe's color circle with characteristic, complementary and characterless color tones</p> <p>Form drawing: Symmetry and mirror shapes are further practiced, i.e. tasks where students complete figures they have started. The degree of difficulty can be increased by placing the axis of symmetry horizontally.</p> <p>Drawing: The work with the drawings becomes more conscious and can bring drawing and painting closer</p>		<ul style="list-style-type: none"><li>● express himself graphically with wet and dry colours</li><li>● have knowledge of the colors (primary/secondary) and have experience mixing them in different combinations and denominations</li><li>● produce a painting/drawing/collage with a thematic expression</li><li>● have knowledge of materials' application and expression possibilities</li><li>● produce spacious constructions</li><li>● have knowledge of joining techniques</li></ul> <p>The teaching of image analysis (IA) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>● express inner experiences and ideas about the learning material through own pictures</li><li>● talk about own and other people's pictures</li><li>● communicate through pictures</li><li>● categorize and have knowledge of motif circles</li><li>● discuss the structure and content of images</li><li>● have knowledge of image construction and simple technical terms and concepts</li><li>● converse and have knowledge of the functions of images</li><li>● read key information in pictures</li><li>● have knowledge of simple visual and written note-taking techniques</li></ul>
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<p>together. It is important that the work with the color unfolds on the surface and not within a given contour.</p> <p><b>Class 3</b> Painting: Considering the grade level's work with the account of creation from the Old Testament, the creation process of the colors can also form a fine starting point for a number of painting tasks: Out of light and dark, e.g. yellow, red and blue arise in a vivid way.</p> <p>One works towards the plus and minus side of the color circle and talks about the properties of warm and cold colors, also from an emotional point of view. The seven days of creation can be reproduced picturesquely through color drama and color moods that stand up well with the Old Testament stories.</p> <p>Form drawing: The exercises from the previous year are continued with double-sided symmetry and freer asymmetrical balance exercises and shape transformations, and differentiation exercises are carried out within the circle.</p> <p>Drawing: The grade level's subject and narrative material stimulates the more object-oriented aspects of the drawings. In this connection, the teacher must help the students not to become pedantic naturalists.</p>		<p>The teaching of image communication (IC) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>• present their own pictures at school</li><li>• have knowledge of simple forms of presentation</li><li>• establish an exhibition in joint image projects</li><li>• have knowledge of exhibition forms</li></ul>
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<p>Drawings are made freehand without aids such as compasses and rulers. Clear and simple examples on the board can form role models. There is also deliberate work with the use of colours. The colors can be overlapped in several layers, so that new and exciting effects can occur.</p>		
<p><b>Class 4</b>          Painting: Until now, the students have mostly painted based on color tones and color stories and given these their own, free forms. With new subjects such as zoology and Norse mythology come new challenges in teaching painting. The challenge lies in getting the colors to condense into shapes that reproduce the characteristics of the animal or the individual god or hero. Color priming of the painting paper is recommended for many of the tasks at this grade level. This creates a mood in the substrate, an atmosphere that the various animals and figures can climb into and grow out of. The important thing at this grade level is characterizing.</p> <p>Form drawing: The form drawing is linked to the year's theme of Nordic mythology and the Vikings, and complicated twists inspired by historical knowledge are practised. We work with over and under in the twists both in pictures and borders.</p>	<p>Imaging (I), Image Analysis (IA) and Image Communication (IC)</p>	<p>The teaching of imaging(I) gives the student the opportunity to:</p> <ul style="list-style-type: none"> <li>● experiment with and express themselves in images with an emphasis on thematization</li> <li>● express ideas and meanings visually</li> <li>● use practiced skills in freehand geometry in planning and executing own work with ornamentation</li> <li>● draw wholes and details from observations</li> <li>● have knowledge of observation and drawing methods</li> <li>● add atmosphere to drawings with light and shadow</li> <li>● have knowledge of drawing techniques to express light, shadow and depth in images</li> <li>● produce images in several layers</li> <li>● have knowledge of layered image construction</li> <li>● use the means of color to create a certain mood</li> <li>● have knowledge of color theory</li> <li>● produce images with architectural elements</li> <li>● have knowledge of architectural elements</li> </ul>



<p><b>Class 5</b></p> <p>Paint: Work methods and experiences from Class 4 are carried forward in Class 5, especially in connection with botany and history lessons. One often begins with picturesque plant studies based on the yellow-blue polarity and carries it on through different mixing ratios between these two colors. Nature's diversity of green shades should be explored, and students will thereby discover the "secrets" of color mixing. The goal is to constantly highlight the characteristic, the procedural. Themes are largely taken from history lessons, where the old river cultures are treated. Here, too, the mood should form the starting point: What basic tones are found in the Egyptian, which timbres can be used to characterize a classical Greek quality? It is still important that the aesthetic-illustrative aspect does not take over.</p> <p>Form drawing: The shape drawing now turns into an elementary geometric drawing, a freehand geometry. Without compasses and rulers, tasks are carried out with a circle and straight line as a starting point. The circle can be divided into beautiful shapes that appeal to the students' sense of beauty.</p>		<p>The teaching of image analysis(IA) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>● assess the use of images within various cultural and professional areas</li><li>● use knowledge of writing, geometry, color and shape as an expression of professional understanding in various themes</li><li>● have knowledge of the image's expression and meaning for people in different times and cultures</li><li>● include the surroundings in image making</li><li>● could have knowledge of bird's eye, frog and normal perspective</li><li>● know about and have drawn selected types of buildings based on history teaching</li></ul> <p>The teaching of image communication(IC) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>● convey knowledge with pictures</li><li>● have knowledge of layout and the communicative function of images within other subject areas</li></ul>
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<p>Drawing: Motifs for this grade can be obtained from, among other things from the production of the old cultural periods and from the natural sciences. Ordinary colored pencils and dry oil chalk products are introduced, which meet the students' need for greater accuracy and nuance. Drawing techniques are practiced, including shading and dotting techniques.</p> <p><b>Class 6</b></p> <p>Painting: At this grade level, students have a dawning understanding of causality and a sharpened observation. Painting tasks can be taken from the theory of projection and shadowing, which is dealt with in physics lessons. Different light phenomena in connection with the optics can be expressed picturesquely: northern lights, lightning, rainbow. The zone geography inspires many exciting painting themes: Polar landscape moods are set against each other, e.g. the tropical and the arctic landscape. Once again, you can raise awareness of Goethe's color circle and the expressive possibilities you have with the warm and cold colors. The primary and secondary colors can be further mixed to earthy, muted colors, the so-called tertiary colors. Already in the 5th grade, the use of color can be reduced somewhat in the pictures, but in the 6th grade, students can let the primary colors "annihilate" each other so that brown and eventually neutral gray or black appear.</p>		
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<p>This can form a nice transition to the light/shadow drawing that begins at this grade level. The laser technique begins in the 6th grade. You can start layer by layer with one color, then two and finally the three primary colors on top of each other, until both the secondary and tertiary colors appear.</p> <p>Mineral forms in connection with geology are fine tasks in this connection.</p> <p>Drawing: An introduction to simple shadow and projection theory is given, based on exact observations. The drawing charcoal is the new tool from this age stage onwards, and black and white image making is the overarching theme. Work is primarily done with the broad side of the coal. After a series of technical exercises, you can let the students draw a sphere, cylinder, cone and cube as spacious bodies. The incidence of light can be varied, thereby creating new prerequisites. Half shadows, core shadows and drop shadows are defined and drawn.</p>		
<b>Class 7</b>		



<p>Drawing: Light and shadow exercises are continued and gradually become more precisely practiced by the introduction of perspective drawing. Now students can practice drawing objects, layouts, croquis, landscapes in black, white and gray tones with light falling from one side. Croqui drawing is done with pencil and charcoal. Here the students' ability to read the human figure, expressions, points of rest and tension etc. is practiced. Likewise, both quick sketches and immersion in the drawing are practiced.</p> <p>More advanced exercises can be drawing objects that penetrate each other, such as a rod through a sphere. Furthermore, perspective drawing is introduced. Renaissance history provides a natural background for perspective drawing. Its starting point is the geometry and construction. Ruler, protractor and sharpened pencils are necessary tools, as well as charcoal and pastel chalk.</p> <p>The first work with perspective requires strict discipline, but you can gradually lead the students into a more lively and artistic expression. Freehand drawing of houses, buildings and landscape using perspective is a favorable continuation. Hatching and shading techniques are introduced and practiced during 7th and 8th grade.</p>	<p>Imaging (I), Image Analysis (IA) and Image Communication (IC)</p>	<p>The teaching of imaging(I) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>• become familiar with a selection of key artists, their works and biographies</li><li>• relate to the most important professional concepts and terms</li><li>• opelske a sharpened observation</li><li>• experience and understand the space-creating and social effect of buildings</li><li>• give observations a precise linguistic expression</li><li>• understand and use the principles of writing, ornamentation and artistic tools in own works</li><li>• make conscious choices of material and technique during the planning of various works</li><li>• use color and value perspective</li><li>• know and use the laws for drawing central perspective</li><li>• perform professional illustrations with a high degree of precision</li><li>• draw simple objects in different drawings (plan, section and facade) to scale be able to plan a communicative image process from sketch to finished product</li><li>• have knowledge of the expressive possibilities of materials</li></ul> <p>The teaching of image analysis(IA) gives the student the opportunity to:</p>
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<p><b>Class 8 and Class 9</b></p> <p>The specific subjects may vary from year to year, but the central point is a period in poster drawing in the 9th grade. Poster drawing includes close study of graphic design and insight into period-typical expressions through careful manual copying, i.e. enlarged drawing and precise coloring of a graphic expression such as a poster. During the course, various techniques in drawing, squaring and scale enlargement and color mixing techniques are reviewed. The finished expression is a finished poster of approx. 70x100 cm.</p> <p>In addition to the practical subject areas, the main subject teaching in the 9th grade includes 4 weeks of art observation or art history, which reviews the historical development in visual arts, sculpture and architecture from hunter-gatherer societies in the Ice Age to the present day.</p> <p>In connection with the review, the development in the relationship between art, artist and society is discussed, as are the biographies of various artists.</p> <p>In connection with the historical reviews of the various artistic expressions, the students themselves practice the reproduction of selected works of art in images and</p>		<ul style="list-style-type: none"><li>● analyze image genres in visual culture</li><li>● analyze visual representations to illuminate different case conditions</li><li>● have knowledge of design and layout</li></ul> <p>The teaching of image communication(IC) gives the student the opportunity to:</p> <ul style="list-style-type: none"><li>● show a basic overview of and see coherence in the historical material about the development of the visual arts in the various periods from ancient times to the present day</li><li>● observe and put into words the most important eras in the history of the visual arts, their distinctive features and alternating forms of expression with active use of acquired concepts and knowledge</li><li>● have knowledge of sender and recipient relationships in images</li><li>● communicate meaning in assigned tasks with self-chosen forms of expression</li><li>● combine forms of expression in the communication of a thematic project</li><li>● have knowledge of forms of communication</li></ul>
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words, as well as the creation of new works within certain style periods and genres.

The exercises take place partly with the help of reproductions, partly in front of world-historical masterpieces. Via artistic assignments and museum visits, the overall understanding is made deeper and more sensual. The students

Main areas in this subject:

- Historical knowledge: Insight into a significant part of our total cultural background, a supplement to the other aspects in the other history lessons.
- Observation: Practice in seeing, attention to objects, challenge in naming what is observed, requirement for a description before any assessment.
- Sense of style: Embracing different qualities as training in movement. Exercise in recognition and determination with regard to time and place.
- Tools: Analysis of different eras and artists' specific tools, empathizing with the artwork's intentions, awareness of the effect on the viewer.
- Development: Variation in art as an expression of differences in lifestyle and worldview, style-historical perspectives as a key to



<p>understanding the development of human consciousness.</p> <ul style="list-style-type: none"><li>● Presentation and discussion of brand new art in various forms.</li></ul>		
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